Frau Hänsel

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Dr Engelmann (Basel)

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and in country. Its use is now confined mostly to the smaller towns and farm houses. This change is due in part to the progressive tendency of the time in matters of decoration, and in part to the less durable quality of much of the white lead now produced. Latest ideas tend to dark colors—olives, browns, maroons, reds, etc. These are not only beautiful and durable, but are admirably suited to the varying conditions of localities and of tastes.

During a recent visit to northern Michigan, the writer was not a little surprised on reaching some of the comparatively new towns to find that the exterior painting of buildings was being done by practical painters coming in from larger places, and that the colors used were usually modern. Dark, rich olives, trimmed with maroons and reds seemed to prevail; while some houses were painted maroon, with lighter red for trimming, which, by the way, makes a good combination for small cottages on high elevations.

Painters have the making of handsome places in their own hands to a far greater extent than they imagine. It is theirs to know, first, how to use paint, and then to use it wisely; to use the best and most durable to be had, overcoming the prejudices of customers if need be; at least, suggesting what colors are most suitable for a contemplated job. C. S. W.

INQUIRIES.

MR. J. D.—*Dear Sir:* If it is not asking too much of you, I would like you to advise me as to the best color to paint a nice little two-story frame house in a village; that is, the colors of the body of the house, the trimmings and the sash and doors. I have a friend who is building a house, and he asked me for advice, and I refer the matter to you. His choice is a nice light green, of a good shade that will not fade, for the body, and trimmings to match. If you think this color would look well, please advise me by naming shade letters of the Sherwin-Williams Paints. Please answer as soon as convenient, and oblige,

Yours respectfully, O. C. K.

REPLY.

You mention a small two-story house in a village, but do not give any further information. Now, as there may be a number of nice little two-story houses, without two of them being alike, you will readily see how difficult it is to give instructions for the outside painting. As that is the most imortant part of the exterior's appearance, you should have been a little more explicit, and given all the details of the front—how many windows, the style of cornice and window frames, and especially if there is a porch in front. However, I will venture to give you the following suggestions: For convenience of explanation I will name the colors shown on the sample cards of the Sherwin-Williams Paints which have been issued this season with fashionable shades. First, paint body of house with J (light gray olive); next, high-lights—such as crown moulding and face of window and door frames—with G (warm gray); then all shadows—such as under side of cornice, inside of window and door frames (by inside I mean that part extending from face of frame back to the sash) with K (olive green); paint sash S (light maroon); if the edges of the window and door frames are chamfered off, paint such parts with M (dull red); also the bead or flat member on lower edge of crown moulding the same color. If the house has a porch in front, treat it the same as other portions of the building have been treated. Paint doors two shades of red, stiles light, and panels dark color. You will find that the three colors I first mentioned will make a good combination of themselves, but with the addition of red on the parts mentioned it will enrich the effect and make a much better combination. J. D.

BUFFALO, N. Y., March 8, 1882.

I live in a section of this city where each lot is comprised within the bounds of 25 feet frontage by 120 feet in depth, upon which stand both cottages and buildings of two stories; dimensions of ground plan 20 by 30 main building, with kitchen 12 by 16; and the colors with which they are decorated outside are as varied as are the novices who did the work. There are few painters, so-called, that are skilled workmen. Most are base imitators; many are mere daubs, never having served an apprenticeship, who, having by dint of fortune confiscated a brush and pot, have the audacity to engage themselves as practical painters to the unsuspecting, and claim to know how to perform all kinds of work pertaining to the craft. Such are many of the obstacles to the trade in all lands. The colors which this class of workmen mix to apply are a conglomeration of all the pigments to produce tints that they in their ignorance can combine, and they are used without the remotest idea of sympathy or harmony. Along comes one who perchance is as ignorant as the smatterer, and will say, "I want my house painted this color;" and another that; and it would puzzle the oldest masters of the ancient arts to please all the comers. With us there are no two dwellings alike architecturally, or decorated alike on either. their exterior or interior, within a radius of a dozen squares. I have penned these lines to you for your consideration, hoping to draw from some of the contributors to your valuable paper some practical ideas as to the

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made, possess the best preservative elements for the woods, and produce a better effect than was obtained by the old process. In the January number of THE PAINTER we published quite a lengthy article upon wood finishing, and we have not space to repeat here, nor do we deem it necessary to enter further upon the details of the subject. To those who desire more information we will mail a descriptive pamphlet upon application.

The "Practical" department of this number of THE PAINTER presents considerable useful information, to which attention is invited. We fancy that no part of our little paper will be turned to with more eagerness than this, and we trust that the interest will manifest itself in a tangible way, by drawing out the opinions of practical painters upon every subject with which they have to do. We want every intelligent painter to feel that this is his paper, and that he is free to use it to give expression to any valuable thought which may occur to him. For replies to inquiries which are written over initials the editor does not assume responsibility, but presents them for what they are worth and as the best which can be given under the circumstances, knowing that the best of them will be open to criticism, that the conditions which excite inquiry vary in different localities, and that the questions are not always clearly written. Whenever our replies are found to be at fault, we will gladly publish any just criticisms which will throw further light on the subject.

With this number of THE PAINTER we commence the publication of a series of sketches of some of the leading painters of the country, which we trust will prove an attractive feature for all our readers. That of Mr. Peter M. Almini, the Chicago fresco artist, will open the series, and the sketch will be found to contain suggestive thought and encouragement for both old and young.

PRACTICAL.

A SUGGESTION TO PAINTERS.

Since the columns of THE PAINTER have been opened for the discussion of matters of interest to painters, I take this opportunity of expressing a few thoughts which may be of value to some of your readers. It is, in my judgment, a fact to be regretted that so few painters venture to offer suggestions to their patrons in the selection of colors for the work given them. It is safely presumable that in the majority of cases anything they might have to say would be gladly listened to, if a proper degree of respect were shown for the opinions of the listener, and that generally they could secure the privilege of carrying out their best ideas in the decoration of residences. This neglect is a serious matter, both in its bearing on the interests of painters themselves and also on the appearance of the buildings. The average house owner thinks of paint more as a preservative than as a decoration. It is both proper and necessary for the painter to make known the excellencies of paint in the latter respect, and how largely taste is concerned in making a home or a commercial building beautiful. And since a building can be beautified and preserved at no greater expense than is usually incurred in simply preserving it, the painter obviously has the strength of the argument on his side.

The styles of modern residences, as seen on some of the principal streets of our cities, afford ample scope for the genius and good taste of the painter. His ideas of decoration must be modern. He must select colors to harmonize with surroundings; he must make the combination of color to complete the picture. This work is his study. He should be master of it. If he be a first-class artist, the house owner can trust him, will trust him, to do well the last and most noticeable work on his buildings.

It is not many years since white was the paint most extensively used both in city

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Planchon ÷ Revue Hort Monday 1874. 1. 52

Grafting on American stock was
first suggested by Gaston Bazille
of Montpellier — Even as early as 1869
he suggested the grafting on ampelopsis

L. Laliman of Bordeaux has grafted
on American stock long before the Phylloxera
ageinst the Oïdium — See his paper Phylloxera 1876-77
He has also introduced the Jaquez

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Ulrici Teutonica Adam

in the Brown coal

Jahrb. f. Mineralogie, Bronn & Leonhard

with plate 1854 tab II

and p. 138 to 147 Testing flow

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a Cissus ?

Vitis rhytidosperma Engl.
= *Cissus rhytidosperma* Wright

San Domingo Wright Feb 1870

April 25 1875

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O. Heer Flora fossilis arctica, Zürich 1868

Miocene flora v. Nordgroenland

p. 120. Vitis Olriki Heer. tab 48 f. 1.
folium indivisum, late ovatum, grosse dentatum

Vitis arctica Heer 16 tab 48 f. 2 folium basi emarginatum grosse dentatum

Pliocene flora v. Island

p. 150 Vitis islandica Heer. Leaves similar to last

tab 26 f. 1 & 7 III. 319

very similar to V. Teutonica of Oraas on varied of it
folium basi emarginat 3-lobatum
lobis propinquis et ante dentatis

Leaf similar to V. Teutonica

Vitis teutonica A. Br. Leaves similar to last
seeds common at Oily Hansen

Vitis Ludwigii A. Br. Leaves unknown
seeds smaller, with transverse wrinkles

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forgotten. But, in the absence of any satisfactory reason for these failures, it is quite natural that renewed attempts were and are continually made.* We ourselves, imported in the spring of 1867, from Austria, about 300 rooted vines, (Veltliner, Blue Baden, Tantowina, Riesling, Tokay, Uva Pana, &c.,) not with expectations of success, but with a view to discover by careful observation, the real cause of failure, and knowing the true cause, to be then perhaps able to obviate it. The vines grew splendidly, but during the summer of 1869, though bearing some beautiful fruit, their foliage began to exhibit a yellow, sickly appearance. In 1870 many were dying and we almost despaired of discovering the cause, when our State Entomologist, Prof. C. V. Riley, informed us that a discovery had just been made in France, by MM Planchon and Lichtenstein: that the serious grape disease which had attacked their noble vineyards, was caused by a root-louse, which bears a close resemblance to our American grape-leaf gall-louse, an insect long known here, but then more than usually abundant, actually covering all the Clinton foliage in 1870. In 1871 and since, Prof. Riley often visited our vineyards, as we gave him full permission and cheerful assistance to unearth both diseased and healthy vines, native and foreign, of every kind, in order to examine their roots and to study the question. By his observations and those of Prof. Planchon, made by both in this country as well as in France, and afterwards confirmed and verified by all prominent naturalists, the identity of the American insect with the one lately discovered in France, and of the two types, the gall and the root-lice, has been substantiated, and by this the true reason, at least the principal cause of the absolute failure of European vines in this country has been discovered ;† but no satisfactory remedy. While the mildew, (Peronospora and Oidium) may be successfully treated with sulphur, it seems, so far, impossible to destroy or to protect against this insect enemy; while the vigorous roots of our American vines enjoy a relative immunity from its injuries, the pest thrives on the tender roots of the European vines, which readily succumb.

The French Commission, in its report to the Viticultural Congress, held at Montpellier, Oct. 1874, came to the conclusion that: "In presence of the non-success obtained from all attempts made since 1868, with a view to preserve or cure our vines, and feeling that after six years of efforts in this direction, no process, except submersion, has been found effective, many persons are quite discouraged, and see in the American vines, whether justly so or not, the *only* plank of safety." How much more, then, must we look to species which we find indigenous here, and their descendants, for success in grape culture.

A knowledge of the distinctive permanent characters of our species, and a proper classification of our varieties, referable to them, is of far more importance than is generally supposed.* And while many grape growers may skip over the following pages as useless, we hope that *some* of them will thank us for embodying in this catalogue, the valuable treatise on this subject by the best living authority—Dr. G. Englemann. Twenty-five years ago Robert Buchanan wrote in his valuable little book on the culture of the grape: "The perfection of a definite arrangement of all our varieties must remain for future labors, but it is to be hoped an end so desirable, will not be lost sight of." In connection with the question of the relative susceptibility of our grape-vines to the attacks of Phylloxera, this end has become still more desirable, aye, of first importance.

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*Even Mr. A. S. Fuller, in his excellent Treatise on the Grape Culture, written in 1866, said: "Practically it is of little consequence what view is taken of these unusual forms (of distinct species, or marked varieties of the species), as the cultivator is interested in them only as varieties, and it is of no particular moment to him whether we have one hundred or only one native spespecies." We are satisfied that he considers it of far more consequence now. Moreover, the *descriptions of varieties* become far more complete and intelligible by referring these to the species to which they respectively belong. Being acquainted with the distinct characteristic peculiarities of each species, it becomes superfluous to mention in a grape of the Æstivalis class that it is free from foxiness, or if of the Labrusca class, that its foliage is wooly beneath, &c.

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*Thos. Rush, a German, planted (in 1860) varieties of the Vinifera on Kelly's Island; they seemed to succeed the first three years remarkably well, then they died and were replaced by the Catawba vineyards, which his son still successfully cultivates.

As late as 1872, M. J. Labiaux, at Ridgeway, North Carolina, undertook to plant vineyards with 70,000 cuttings (principally Aramons), imported from Southern France. In the same vicinity, Mr. Eug. Morel, a pupil of Dr. Jules Guyot (the best authority on French grape culture), and others, are also cultivating several thousands of European vines—with what success remains to be seen.

†See "Insects injurious to the grape-vine," at the close of this "Grape Manual."

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The True Grape-vines of the United States.

BY DR. G. ENGELMANN.

The Grape-vines are among the most variable plants, not only through cultivation, by which numberless varieties have been produced, but even in their wild state, in which climate, soil, shade, humidity, and perhaps *natural hybridization*, have originated such a multiplicity and such an intermixture of forms, that it is most difficult to recognize the original types and to refer the different given forms to their proper alliances. Only by carefully studying a large number of forms from all parts of the country, in their peculiar mode of growth, and especially their fructification, or rather *their seeds*, are we able to arrive at any thing like a satisfactory disposition of these plants.

Before I proceed to the classification of our Grape-vines, I deem it necessary to make a few preliminary remarks:

All the true Grape-vines bear fertile flowers on one stock, and sterile flowers on another separate stock, and are, therefore, called *polygamous*, or, not quite correctly, *diœcious*. The sterile plants do bear male flowers with abortive pistils, so that while they never produce fruit themselves, they may assist in fertilizing the others; the fertile flowers, however are hermaphrodites, containing both organs and capable of ripening fruit without the assistance of the male plants.* Real female flowers, without any stamens, do not seem ever to have been observed. Both forms, the male and the hermaphrodite, or if preferred, those with sterile and those with complete flowers, are found mixed in the native localities of the wild plants, but only the fertile plants have been selected for cultivation, and thus it happens that to the cultivator only these are known, and as the Grape-vine of the Old World has been in cultivation for thousands of years, it has resulted that this hermaphrodite character of its flowers has been mistaken for a botanical peculiarity, by which it was to be distinguished, not only from our American Grape-vines, but also from the wild grapes of the Old World. But plants raised from the seeds of this, as well as of any other true Grape-vine, generally furnish as many sterile as fertile specimens, while those produced by layering or cuttings, of course only propagate the individual character of the mother-plant.

The peculiar disposition of the tendrils in the Grape-vines, first indicated by Prof. A. Braun, of Berlin, furnishes an important characteristic for the distinction of one of our most commonly cultivated species, *Vitis Labrusca*, its wild and its cultivated varieties, from all others. In this species—and it is the only true *Vitis* exhibiting it—the tendrils (or their equivalent, an inflorescence), are found opposite *each* leaf, and this arrangement I designate as *continuous tendrils*. All the other species, known to me, exhibit a regular alternation of two leaves, each having a tendril opposite it, with a third leaf without such a tendril, and this arrangement may be named *intermittent tendrils*. Like all vegetable characters, this is not an absolute one; to observe it well it is necessary to examine well-grown canes found in early summer, and neither sprouts of extraordinary vigor nor stunted autumnal branchlets. The few lowest leaves of a cane have no opposite tendrils, but after the second or third leaf the regularity in the arrangement of the tendrils, as above described, rarely fails to occur. In weak branches we sometimes find tendrils irregularly placed opposite leaves, or, sometimes, none at all.

It is a remarkable fact, connected with this law of vegetation, that most Grape-vines bear only two inflorescences (consequently two bunches of grapes) upon the same cane, while in the forms belonging to *Labrusca* there are often three, and sometimes, in vigorous shoots, four or five, or rarely, even six in succession, each opposite a leaf. Whenever, in rare cases, in other species, a third or fourth infloresence occurs, there will always be found a barren leaf (without an opposite inflorescence) between the second and third ones.

Young seedlings of all the Grape-vines are glabrous or only very slightly hairy. The cob-webby or cottony down, so characteristic of some species, makes its appearance only in the older or in the adult plants; but in some of their

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* These fertile plants, however, are of two kinds; some are *perfect hermaphrodites*, with long and straight stamens around the pistil; the others bear smaller stamens, shorter than the pistil, which soon bend downward and curve under it; these may be called *imperfect hermaphrodites*, approaching females, and they do not seem to be as fruitful as the perfect hermaphrodites, unless otherwise fertilized.

It is proper here, to insist on the fact that nature has not produced the male plants without a definite object, and this object is, without any doubt, found in the more perfect fertilization of the hermaphrodite flowers, as it is a well established fact that such cross fertilization produces more abundant and healthier fruit. Vine growers might take a hint from these observations, and plant a few male stocks in their vineyards, say 1 to 40 or 50 of their fertile stocks, and might expect from such a course healthier fruit, which probably would resist rot and other diseases better than fruit grown in the ordinary way I would expect such beneficial influence, especially in all varieties that have short stamens, such as the Taylor. Male stocks can be easily obtained either in the woods or from seeds. It is of course understood that the males ought to belong to the same species (not necessarily to the same variety), as the fertile plants of the same vineyard. European vine growers may also profit by this suggestion.

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